

Pratt Institute Would Pass On Pictures for Salon

Brooklyn Society of Artists
Stirred by Ruling—May
Abandon Show.

Brooklyn's art colony has been stirred by a letter received by the Brooklyn Society of Artists from Prof. Walter Scott Perry, director of Pratt Institute, asking that pictures for exhibition at the society's third annual salon, which is to be held at the Pratt galleries next year, be submitted for approval before being shown.

Prof. Perry explained yesterday that Pratt's stand on art is as progressive as that of any institution in the United States, but that in view of the fact that the Institute pays the expenses incident to an exhibition, it ought to have something to say about the paintings that are hung on its walls.

"I don't want to censor the pictures," said Prof. Perry, "neither do we propose to turn the gallery over free without having something to say about what is hung in it. Nobody will be barred who should not be barred."

"Pratt, however, does not stand for mediocre work. We always are anxious to encourage struggling artists and have many times in our history had John W. Alexander, La Parra and others showed their work in our gallery."

"We invite artists and societies to exhibit in our gallery, newly decorated and demand true color and idealism from our artist. My letter said that, and we stand on it."

The letter was the subject of animated and vigorous discussion at a meeting of the society last Tuesday night. If the attitude displayed by most of the members then is any indication, there will be no exhibition of the society at Pratt Institute next year, it being the consensus of opinion that Prof. Perry's letter is a blow at individuality and freedom of expression.

"The situation is very simple," said Hamilton Eyster Field, newly elected president of the society. "According to our constitution we are obliged to hang the pictures of each and every member. Though the society is deeply sensible of what we owe to the Institute and the courteous treatment we all have received, it was evidently the feeling of the members present that they would make no change in the constitution which would allow any one without the society in any way to decide what should and should not be hung."

Mr. Field added that "at the time Miller's 'Angels' was painted Millet was considered a defective person. Now we recognize in him the highest idealism."

"To submit to Prof. Perry's approval would end the ends of our society, which is to encourage schools of art," said Miss Jessie Whitney, one of the directors. "Where can Prof. Perry draw the line between mediocrity and genius? Something may readily be art to a member which would be obnoxious to Prof. Perry. There are 1,300 art students at Pratt."

**SON, 22, SUES PARENTS
OVER \$350,000 STOCK**
Says They Schemed to Evade
Rend Will.

CHICAGO, Dec. 18.—James E. Rend, Jr., 22, grandson of the late William P. Rend, wealthy Chicago dealer, has sued his parents, James E. Rend, Sr., and Mrs. Rend, for the recovery of \$350,000 worth of stock in the W. P. Rend Company, it was announced today. Young Rend charges he was defrauded out of the \$350,000 by his parents.

William P. Rend died in 1915. His will, according to the bill filed here, created a "spendthrift fund" for his son, James E. Rend, Jr., and his children. It provided that the fund should be divided among the children and their issue.

Young Rend charges that a year ago his parents schemed to violate the bonds, then have him sign over the bonds to his father, so that the father might have the stock before he is 30. The father is now about 45.

**JEWISH RELIEF FUND
INDORSED BY HOOVER**

High Efficiency of Work in
Europe Commended.

WASHINGTON, Dec. 18.—Herbert Hoover, chairman of the American Relief Administration, today indorsed the \$14,000,000 national campaign for the American Jewish relief committee for succoring destitute Jews in eastern Europe.

Secretary Hoover's letter to David A. Brown, chairman of the national committee, 143 Park avenue, New York, follows:

"Each year when the American Jewish relief committee has made its appeal I have had the honor of commending its work to the American people. I have seen the committee's work and the continued high efficiency of its services."

"The committee has maintained a broad-mindedness in the matter of race and religion and has given its support, both financial and moral, to every effort in the relief of the Jewish people. I have seen the committee's work and the continued high efficiency of its services."

ARMS RALLY HERE SATURDAY.
Congressmen to Speak at Sixty-eight Meetings Over Country.

WASHINGTON, Dec. 18.—The four Power Pacific treaty and possibility of further reduction in armament are to be discussed with the "home folks" by Senators and Representatives at meetings of the National Council for Limitation of Armament, it was announced today.

Sixty-eight meetings will be held in various parts of the country. The first was held at an outdoor assemblage in Madison Square, New York, on Christmas eve.

NEWMAN TRAVEL TALK.
E. M. Newman presented his latest travel talk on "Switzerland" at Carnegie Hall last night and may be said to have been a success. Newman, who is the proprietor of the hotel which reproduces the exquisite hues of those peaks as well as anything ever shown with stereophonic slides. With the aid of these and lively motion pictures the traveler visits Geneva, St. Moritz and all the other spots beloved of tourists in that country.

WHITE SULPHUR NOTES.
Special Dispatch to The New York Herald.

WHITE SULPHUR, SPRING, W. Va., Dec. 18.—Mrs. F. C. Kile of Baltimore is among the arrivals at the Greenbrier. Mr. and Mrs. A. Clifford Shinkle started for Cincinnati. Mrs. Clinton P. Martin, Mrs. E. T. Martin, Mrs. Ruby Rose Goodnow and Mr. and Mrs. W. B. Enloe of New York were among the guests. Mr. and Mrs. Robert B. Mayor, Jr., have returned to Cincinnati.

Actors Appear in Sketches at Dinner for Head of Equity

John Emerson Predicts Better
Days and Says a Few Things
About Managers.

Sunday is the average actor's night off, assuming that there is such a thing as an average actor. Consequently enough actors to fill the rooms of the Green Room Club at 129 West Forty-seventh street so that the walls bulged gathered there last night, and naturally enough talked about managers and what a disagreeable profession acting is, and then, inevitably gave a show.

It was called a revel, but it was a show with a curtain, applause, delays and everything.

The particular excuse for the entertainment and having a dinner was John Emerson, president of the Actors' Equity Association, and everybody present agreed that he was a pretty good excuse. They told him so. He responded by warming the hearts of those present with a few words of prophecy concerning the coming of much better days and a few things about managers. The particular thing he said about managers which seemed to please the revelers most was this conclusion:

"But don't let us use the competent producers themselves would be better off, as well as the authors and actors and the stage in general, if we could drive from the field the other so-called producers who have nothing to contribute to the stage but colossal ignorance, bad taste, cheap, flashy sentimentality and an outgrown, outworn, autocratic spirit."

Nearly every actor present seemed to have somebody in mind as the applause played havoc with the club's already harassed walls.

Mr. Emerson was by no means against the managers. He explained that this has been a terrible season for managers, authors and actors alike, but did not mention audiences. He said something very fine was to come out of the chaos, and that authors and actors coming into their own.

"The increasing number of actors and authors taking over a part and in many cases all of the management of their own affairs augurs well for the future of the drama in this country."

"Not that we wish to eradicate the managers. We have no such thought. Many of them are men of distinctive talent, with very fine appreciation and great discrimination, who really have within them something to add to the work of the author and the actor in making a play an artistic as well as a commercial success. And with these we are glad to have hearty cooperation to the end of time."

After Harry Belafonte, Hal Bridges, Pedro de Cordoba, Grant Mitchell, O. H. Hergle and John W. Cope had had something to say, the business of the evening commenced—after a delay. After Caryl S. Fleming's "usual musical annoyance"—the quotes are the program—had punctured the silliness of the evening, the business of the evening commenced—after a delay.

The subject of managers again in a sketch entitled "The Manager's Dream" by George Burdett. Belafonte's heavenly spirit, made the hit of the evening. When, poking his head through the door, he announced with solemn thankfulness, "There are no managers here."

Seventy-two actors reformed immediately. And since no show would be a success unless everybody got their name in the paper, let it be said here that the subject of managers again in a sketch entitled "The Manager's Dream" by George Burdett.

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MISS GARDEN SERIOUSLY ILL.
Chicago Opera Director Is Threatened With Pneumonia.

CHICAGO, Dec. 18.—Miss Mary Garden, singer and general director of the Chicago Opera Company, is seriously ill and to-day was ordered by her physician to stay in bed indefinitely. She is threatened with pneumonia.

Miss Garden's illness has caused a postponement of the season, which was to have been produced to-morrow night and in which she was to have appeared for the first time in eleven years. Great preparations had been made for the production and rehearsals were held up to Friday night.

Eve Wears Marcel
Waves in Biblical
Picture 'Creation'

Adam Is More Primitive and
Lets His Hair Run Wild—
Snake Well Behaved.

CAPITOL—"Creation," first episode of the film story of the Bible in Sacred Pictures, Inc., and "A Man's Home," a Selznick production adapted from the play by Anna Steese Richardson and Edmund Breese and directed by Ralph Ince.

Did Eve wear her hair in Marcel waves? "Creation" settles that vital question in the affirmative. Naturally, when the first lady of any land ate of the tree of knowledge, she learned all about snarling man with her tresses. At last in this picture version of Genesis seems to have gone on that assumption, even to a part in her hair without the use of any comb.

Adam, however, was more primitive, and let his hair run wild, as became the suburban garden in Paradise. Evidently he had no movie star to guide him. For the rest, in the early part of the film story along a well beaten path by a new variety of means, and no experience a shock of surprise when Adam falls in love with the man she is seeking vengeance on. The medieval path between love and honor to which movie fans are still not hardened. The episode wherein she meets her quarry as a nurse in Alexandria, Egypt, during a plague seemed to have been shortened for the exigencies of the strand programme, thus making her love affair seem more abrupt than a sudden fever.

But the story is carried along with good suspense, for up to almost the final moment, it is uncertain whether the Englishman will be mortally poked in the floating riot. On the whole, with some picturesque scenes at Monte Carlo, it is an excellent German picture, calling for a good supply of breath. The picture is a good one, and the best Latin made in Germany. Mercury is not more volatile. She huris herself into a man's embrace with a abandon that makes her a notable for something besides Napoleon. The handsome actress dresses uncommonly well for a foreign star, and while her lips move like the screen, she can shake hands with distinction.

'Vendetta' With Pola Negri Holds One in Suspense

Falls in Love With Man She
Has Sworn to Kill—Thrill-
ing Picture.

STRAUD—Miss Pola Negri in "Vendetta," a Howells production, with Emil Jennings, written by George Kober and Leo Lasko, directed by Jacobo and released by Commonwealth Pictures Corporation. Edited and titled by James A. Creelman.

At last Miss Pola Negri is in a picture with a happy ending, though the dark circles she draws around her eyes seemed to condemn her eternally to tragic roles. The public will be glad to know that she is just as competent at smiling through to a fortunate finish as she is to going down with her hair in wild disorder. Even that look around the optics should not always call for her to be stuck in the back with a dagger in order to ring down the curtain.

The story of this Corsican noblewoman starts out darkly enough, for she has incited her brother to challenge a British naval officer to a duel, simply to provide a thrill for the bored visiting seamen from H. M. S. Victory, and with no more serious intentions than they have over such affairs in Paris. But the challenged officer quite upsets everything by taking the duel to heart and shooting the brother through the heart. Regardless of the fact that she instigated the affair the fiery Marianna swears over the dead body of her brother that she will dedicate her life to seeking vengeance on the man who has been a disgrace to her name.

After the fashion in Corsica of executing the law one's self with a stiletto.

From that point the German authors carry the story along a well beaten path by a new variety of means, and no experience a shock of surprise when Marianna falls in love with the man she is seeking vengeance on. The medieval path between love and honor to which movie fans are still not hardened. The episode wherein she meets her quarry as a nurse in Alexandria, Egypt, during a plague seemed to have been shortened for the exigencies of the strand programme, thus making her love affair seem more abrupt than a sudden fever.

But the story is carried along with good suspense, for up to almost the final moment, it is uncertain whether the Englishman will be mortally poked in the floating riot. On the whole, with some picturesque scenes at Monte Carlo, it is an excellent German picture, calling for a good supply of breath. The picture is a good one, and the best Latin made in Germany. Mercury is not more volatile. She huris herself into a man's embrace with a abandon that makes her a notable for something besides Napoleon. The handsome actress dresses uncommonly well for a foreign star, and while her lips move like the screen, she can shake hands with distinction.

Emil Jennings as a peasant servant has little opportunity except to carry away the utmost emotion. The picture is a good one, and the best Latin made in Germany. Mercury is not more volatile. She huris herself into a man's embrace with a abandon that makes her a notable for something besides Napoleon. The handsome actress dresses uncommonly well for a foreign star, and while her lips move like the screen, she can shake hands with distinction.

In the end, to bring everything out fourscore, every one turns good right before one's eyes. The cast is headed by a neglected lady, Miss Harry T. Morey and Miss Kathryn Williams, whose career, appropriately enough for the air of first principles pervading the bill, goes back to the beginnings of the photoplay. They do the utmost emotion. The picture is a good one, and the best Latin made in Germany. Mercury is not more volatile. She huris herself into a man's embrace with a abandon that makes her a notable for something besides Napoleon. The handsome actress dresses uncommonly well for a foreign star, and while her lips move like the screen, she can shake hands with distinction.

"THE FOX" AT CENTRAL.

CENTRAL—Harry Carey in "The Fox," a United Artists production written by himself. Scenario by Lucien Hubbard.

This is the kind of Western thriller which depends for appeal principally on a large supply of ammunition. It is a device by which the first big feature with Universal, along lines that have been successful in the past and that will no doubt continue to be successful in the future. The picture is a good one, and the best Latin made in Germany. Mercury is not more volatile. She huris herself into a man's embrace with a abandon that makes her a notable for something besides Napoleon. The handsome actress dresses uncommonly well for a foreign star, and while her lips move like the screen, she can shake hands with distinction.

"VERONICA'S VEIL" IN LENT.

Religious Drama to Start Its Season on February 26.

"Veronica's Veil," the American version of the great religious drama "Oberammergau," will start its eighth consecutive season at the Lyric Theatre, 26, at St. Joseph's Auditorium, West Hoboken. Performances will be given on every Sunday afternoon, Tuesday, Thursday and Sunday evenings, during the Lenten season.

"Veronica's Veil" has been produced at St. Joseph's Auditorium, West Hoboken, 294 times in the last seven years and has been witnessed by more than 250,000 persons. The drama is based on the fundamental teachings of early Christianity as they are told in the New Testament, and the players portray vividly the various characters and incidents that led up to the birth, the sufferings and crucifixion of Christ.

LUNCHEON AT ACTORS' HOME.

As is the occasional custom with prominent members of the theatrical profession, Miss Marjorie Rambeau, Miss Ida Claire and Miss Elsie Ferguson yesterday afternoon had lunch with Daniel Frohman, president of the Actors' Fund of America, at the Home of the Actors' Fund on Staten Island, the occasion being also a social visit prior to the approaching holidays. There were speeches, songs and a friendly get-together meeting in the living room of the home after luncheon.

TETRAZZINI IN CONCERT.

Special Cable to The New York Herald. Copyright, 1921, by The New York Herald.

LONDON, Dec. 18.—Fourteen hundred persons attended the fourth and last concert by Mme. Tetrazzini in Albert Hall for the Italian Hospital. Among those present were the Marchioness of Kedleston and the Marchioness di Bruns. The sale of tickets for the event amounted to £9,000. Mme. Tetrazzini will sing "Cherubino" in Milan next month and will be in America in January.

AT OTHER FILM HOUSES.

The programme at the Rialto, whether "Don't Ever Forget," the picture starring Wallace Reid, Gloria Swanson and Elliott Dexter, has been moved after a week at the Rialto and has been strengthened by the addition of an Ince production, an exceptionally interesting screen expose of the methods of making reels of films that should capture the attention of every one who has looked at the private "rogue" gallery of friends. "The Bashful Sultan," the winsome Triart story version of Josef Israels's painting, and the musical bill consists of further teasers of the "New Disciple," a screen production by Federation Producers Service adapted from a drama by John Arthur Nelson, started an engagement at the Lyric Theatre yesterday with the backing of such organizations as the Committee of Forty-eight, the Farmers' Cooperative Movement of America and the Civil Liberties Association, from which fact and the circumstances indicate that it is an interpretation of some of the promises laid down in Woodrow Wilson's "The New Freedom." It can readily be seen that it deals with economic questions in a large, sweeping manner.

'MISS LULU BETT' IS PRODUCED AS MOVIE

Zona Gale's Play in Films at
Rivoli.

RIVOLI—William De Mille's production, "Miss Lulu Bett," a Paramount picture adapted from Zona Gale's novel and play, Scenario by Clara Beranger.

"Miss Lulu Bett" of the stage seems to be "Miss Lulu Bett" on the screen. The silver sheet seems better able to provide atmosphere without having it evaporate into mere thin air, as it threatened to do on the stage. But then, by the time a third attack has been made on a theme, it ought to be as responsive as putty in the manipulator's hands.

Ed Wilson, in the part of the household drudge who ran away to an unfortunate marriage to escape the dreary round of cooking and dishwashing in a country home, manages at last to taste the full flavor of a character, perhaps because this role is in a subdued vein, and Miss Wilson's personality is in it anything but an are light for unbearable radiance. Her windmill spirit, the pathetic, timid groping of her hands seem aptly suited to the role, and it is perhaps worthy of note for the feminine patronage that she wears hats that suit her, even though they seem to have been bought at a village store. She does admirably her one strong moment, when she turns on the family who have named her for supposed ineptness and then forgiven her for her cooking, and smashes the crockery as the handiest means of throwing down the gauntlet. Her handling of the scene saved it from descending to the Mack Sennett level.

Theodore Roberts played the narrow, almost brother-in-law so infinitely one cornered, miserably forlorn, him. Milton Sills has little to do as the school teacher who wins in the end, but makes something of his opportunity at that anguished moment when Lulu Bett wants to catch her foolish, eloping cousin in his fluster and the machine coulin to start. As in the stage version, a somewhat happy ending has been added, which brings the story up with a round turn. But it is filled with intimate home touches, and emphasizes discreetly the part that cooking plays in domestic life. The picture is in one's duty can apparently be overlooked out in the great, broad West for a good cup of coffee.

DISABLED SOLDIERS AT SHOW.

Guests of Traveling Salesmen at Vaudeville Entertainment.

Fifteen hundred disabled soldiers formed part of the audience that crowded the Manhattan Hotel last night to see a vaudeville performance. The American Legion had received a bundle of tickets from the Traveling Salesmen's Association, which gave the soldiers a chance to see the show.

The entertainment was provided by Edward F. Allen of the Keith Circuit for the National Council for the Traveling Salesmen's Association. The idea of including disabled soldiers in the party was prompted by Gov. Miller's request that, putative citizens, "forget Me-Not" Day this week in honor of those men "who gave so much and who sat so little."

WIRELESS CONCERT PLANNED.

A wireless concert is to be given at the Palace Theatre on Christmas Day. Telephone connections are being arranged with the wireless station in Newark and the concert will be picked up by battleships at sea for the enjoyment of the sailors. The program will be made up of old headline soloists, musicians and monologists.

WHERE TO DANCE AND DINE.

Travelers' Co., 209 34th St., Tel. 2473-Pennsylvania.

THE GOLD ROOM

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